

BRICKWORK WORKING DETAILS

VOLUME 1

Third Edition

NUMBER 1

SKINTLED BRICK- WORK

New methods of obtaining interesting surface effects with common brick as developed and exemplified by Chicago architects.

PRICE 15c

*The Common Brick Manufacturers' Association
of America
Cleveland Ohio*

BRICKWORK WORKING DETAILS

A SERIES OF PUBLICATIONS DEVOTED TO VARIOUS PHASES
OF THE USE OF COMMON BRICK

EDITED BY WILLIAM CARVER, ARCHITECT

Vol. 1

SKINTLED BRICKWORK

No. 1

" . . . to this illustration of an excellent rule I wished particularly to direct attention, that the material which nature furnishes, in any given country, and the form which she suggests, will always render the building the most beautiful, because the most appropriate."—John Ruskin.



COMMON brick are made of common clay. Common, that is, if the wonderful things that nature has scattered so profusely about us may properly be so termed. Every field is rich with color and the leafage of delicate plants. "Common earth"—"common weeds"—yet if one could conceive that there existed only a single handful of earth, or only one weed, the whole world would marvel at the complexity of structure, the exquisite form, and the myriad points of perfection that would be discovered and told in many a fascinating story.

To an artist, the word "common" means nothing. When he creates a structure he can make the beauty of common things apparent to all by their proper use in his design.

The clay from which brick are made varies in its composition according to the locality in which it is found. Just as we have a large variety of types of wood, so we have in clay another example of the prodigality of nature. Corresponding with the principal kinds of wood are the major classifications of clays, and an infinite variety of each. The subtle variation in shading that appears on the surface of every well-built brick wall arises from microscopic differences in the clay particles, and the irregular action of the kiln fire, so that the wall fairly vibrates with living interest. Even a freshly built wall is a charming thing; a study in rich and harmonious effects, ready for the assaults of a century's storms, and when the wind and rain have written their signatures upon its sur-

face it will blend with its native landscape as though it had stood there forever.

Common bricks were truly common, and common only, in the vicinity of Chicago for many years. It was thought that their sphere of usefulness was limited to sewers, foundations, fire walls and rear walls of buildings where strength, permanence and fire resistance were essential, but appearance a minor consideration. It was not until some of the architects of that city had studied its possibilities that its artistic value was discovered. Now there are over fifteen hundred large homes on the North Shore of Chicago to exemplify its effectiveness and to inspire architects elsewhere.

Not content with producing effects with the brick laid in a regular plane, these Chicago architects have made daring experiments by setting them roughly at different angles, projecting and recessing them beyond the wall line and even permitting the squeezed out mortar to remain in place; with strong and striking effect. Although not advisable on the score of recurring expense and of loss of the charm of the natural surface, some architects elect to cover the wall surface with whitewash, relying upon the irregularities of the brickwork alone to produce the effects desired.

The term "Skintled Brickwork," under which this new range of effects is grouped, originally denoted a method of arranging brick in the kilns. More examples will be illustrated in future editions.

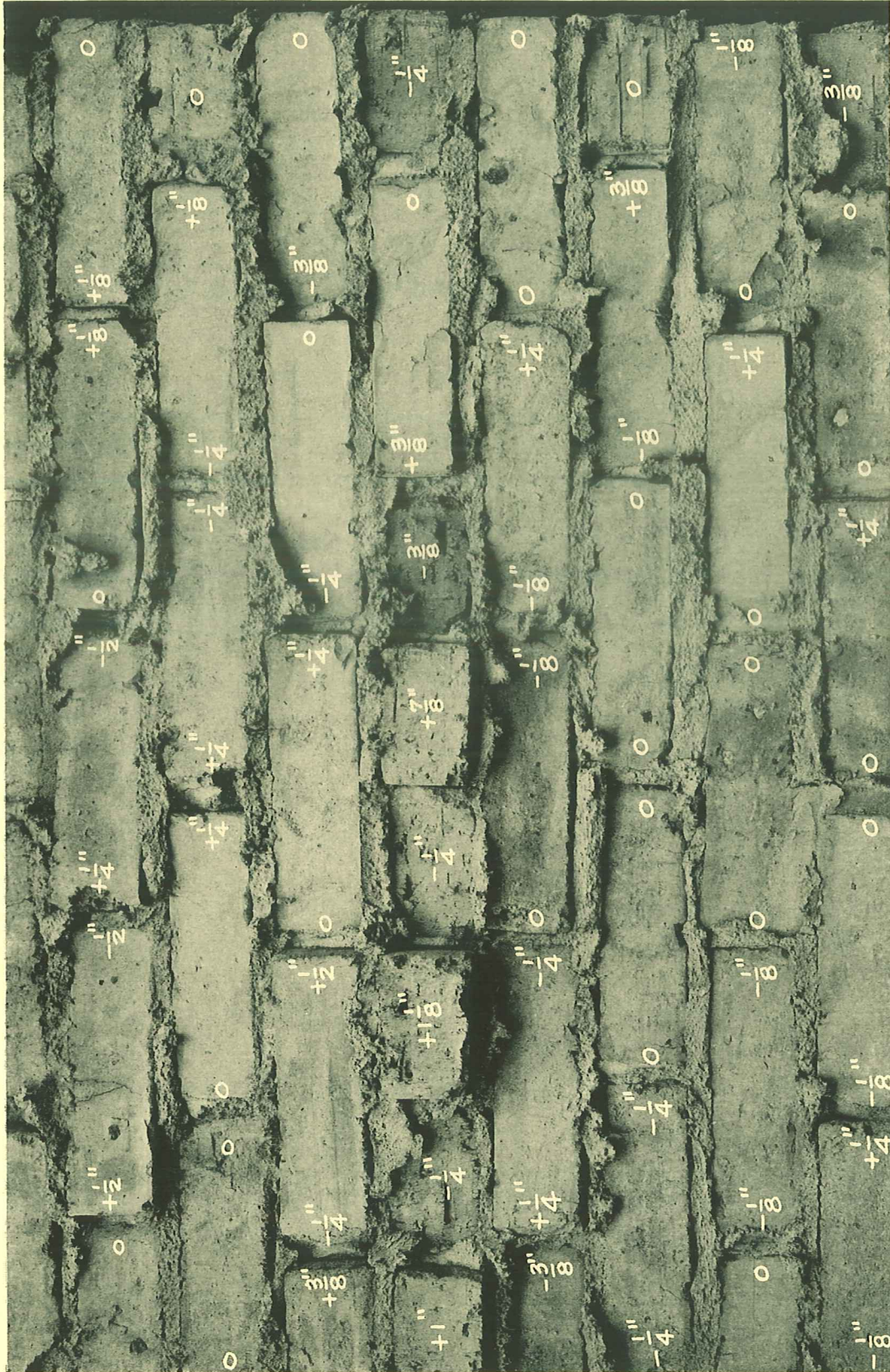
SPECIFICATIONS—*In the belief that the pictures tell their own story, no attempt is made to include specifications for these effects. Either a 1:1:6 cement-lime mortar, or 1:3 cement mortar may be used. The average width of joints is stated on each illustration. It is suggested that this publication be made a part of the specifications by inserting a clause as follows: "The surface effect on the walls of this building shall be that known as Skintled Brickwork; C.B.M.A. Effect Number and such walls shall be constructed of solid brickwork according to the plans and these specifications for this building and according to the illustrations, details and notes on pages and of the publication entitled 'Brickwork—Working Details, Vol. 1, No. 1,' issued by The Common Brick Manufacturers' Association of America; to which pages of such publication the contractor is hereby referred and which are hereby made a portion of these specifications and of the contract documents."*



SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER TWO

House at Glencoe, Ill.

S. S. Beman, Architect



DETAIL OF SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER TWO

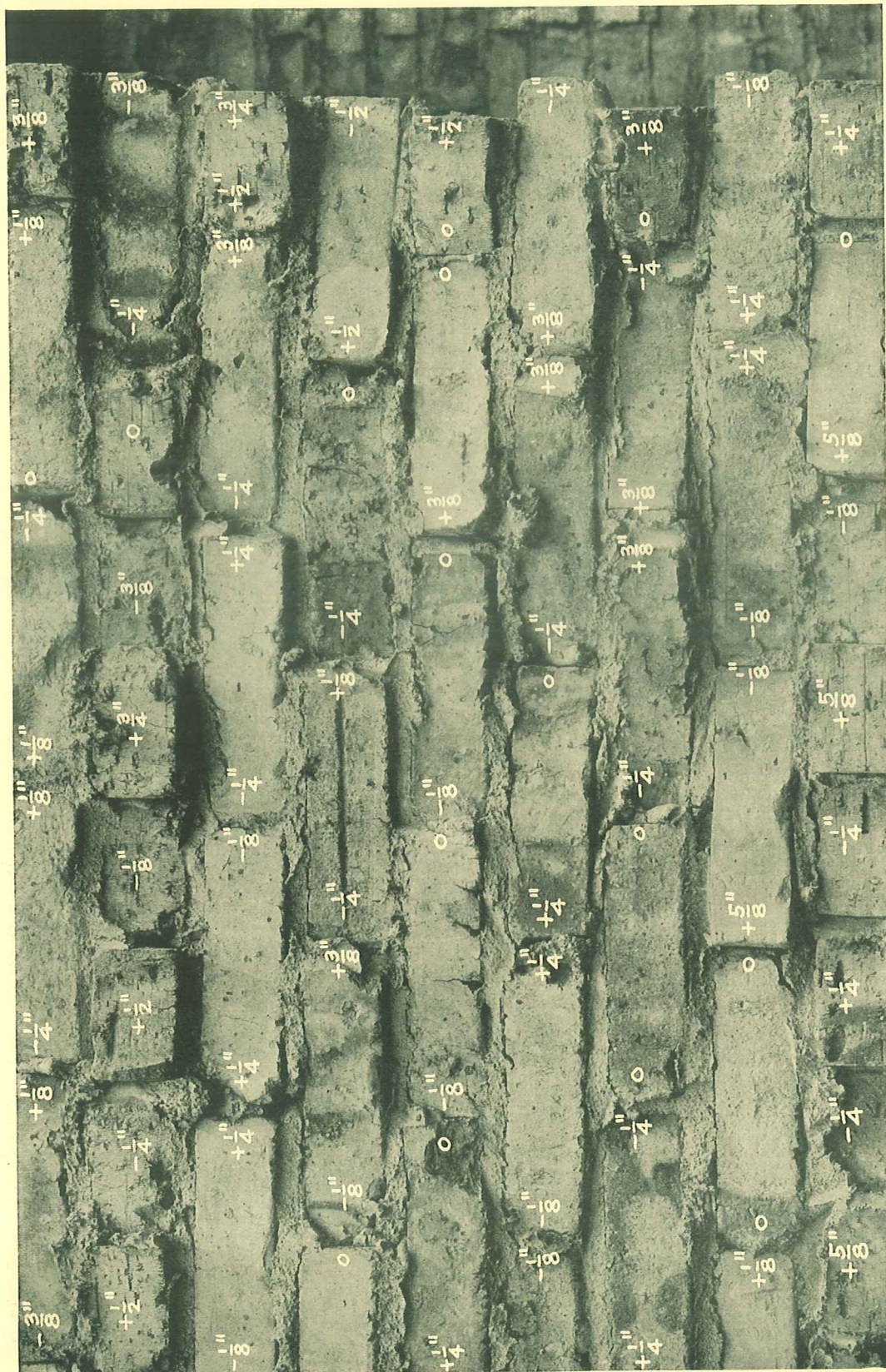
Plus dimensions indicate projection beyond wall line; minus dimensions indicate set-back from wall line. Joints vary from $\frac{1}{2}$ " to $\frac{5}{8}$ ". Mortar uncolored. Unselected common brick. Common bond with one full header bonding course to five courses of stretchers.



SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER THREE

House at Winnetka, Ill.

S. S. Beman, Architect

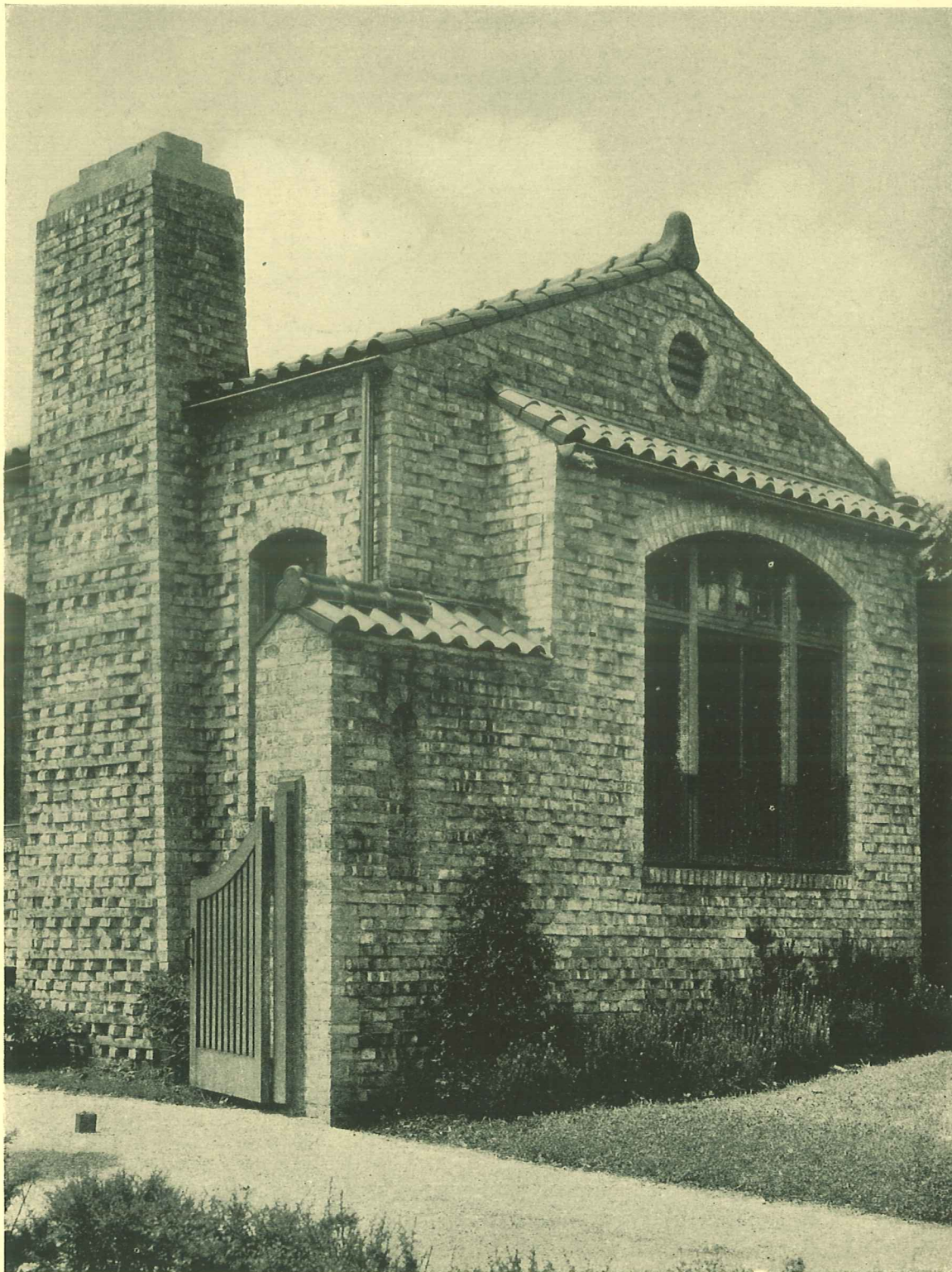


DETAIL OF SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER THREE

DETAIL OF SKINNED BRICKWORK, S. W. 1/4, SECTION 16, TOWNSHIP 36 N., RANGE 12 E., 10TH PR. MER. 1896. (See page 10.)

Course	Stretchers	Common	Unselected
1	10	10	10
2	10	10	10
3	10	10	10
4	10	10	10
5	10	10	10
6	10	10	10
7	10	10	10
8	10	10	10
9	10	10	10
10	10	10	10
11	10	10	10
12	10	10	10
13	10	10	10
14	10	10	10
15	10	10	10
16	10	10	10
17	10	10	10
18	10	10	10
19	10	10	10
20	10	10	10
21	10	10	10
22	10	10	10
23	10	10	10
24	10	10	10
25	10	10	10
26	10	10	10
27	10	10	10
28	10	10	10
29	10	10	10
30	10	10	10
31	10	10	10
32	10	10	10
33	10	10	10
34	10	10	10
35	10	10	10
36	10	10	10
37	10	10	10
38	10	10	10
39	10	10	10
40	10	10	10
41	10	10	10
42	10	10	10
43	10	10	10
44	10	10	10
45	10	10	10
46	10	10	10
47	10	10	10
48	10	10	10
49	10	10	10
50	10	10	10
51	10	10	10
52	10	10	10
53	10	10	10
54	10	10	10
55	10	10	10
56	10	10	10
57	10	10	10
58	10	10	10
59	10	10	10
60	10	10	10
61	10	10	10
62	10	10	10
63	10	10	10
64	10	10	10
65	10	10	10
66	10	10	10
67	10	10	10
68	10	10	10
69	10	10	10
70	10	10	10
71	10	10	10
72	10	10	10
73	10	10	10
74	10	10	10
75	10	10	10
76	10	10	10
77	10	10	10
78	10	10	10
79	10	10	10
80	10	10	10
81	10	10	10
82	10	10	10
83	10	10	10
84	10	10	10
85	10	10	10
86	10	10	10
87	10	10	10
88	10	10	10
89	10	10	10
90	10	10	10
91	10	10	10
92	10	10	10
93	10	10	10
94	10	10	10
95	10	10	10
96	10	10	10
97	10	10	10
98	10	10	10
99	10	10	10
100	10	10	10

Plus dimensions indicate projection beyond wall line; minus dimensions indicate set-back from wall line. Joints vary from $\frac{9}{16}$ " to $\frac{3}{4}$ ". Mortar uncolored. Unselected common brick. Common bond with one full header bonding course to six courses of stretchers.



SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER FOUR

House at Glencoe, Ill.

W. Aitken, Architect

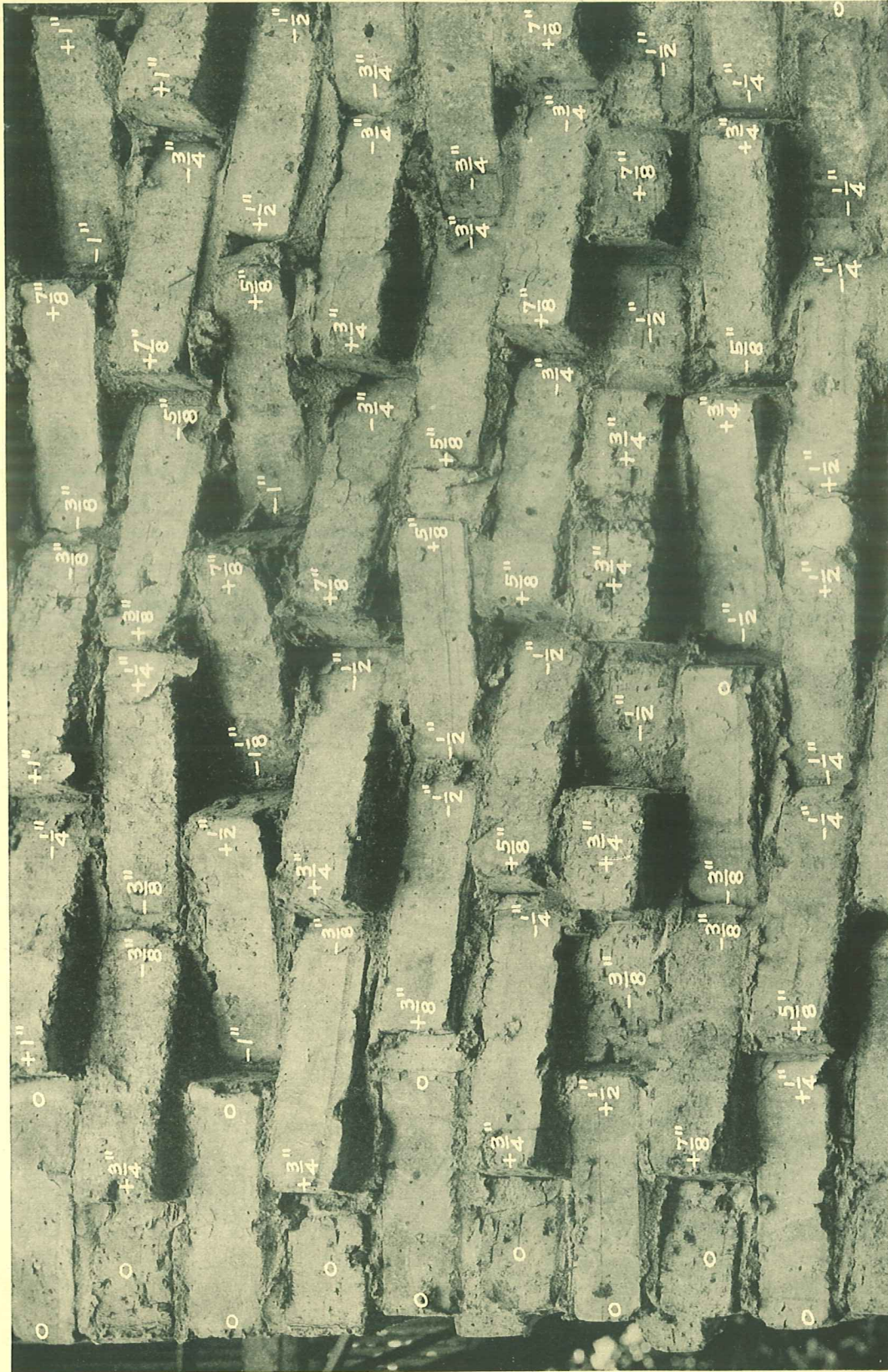




James Roy Allen, Architect

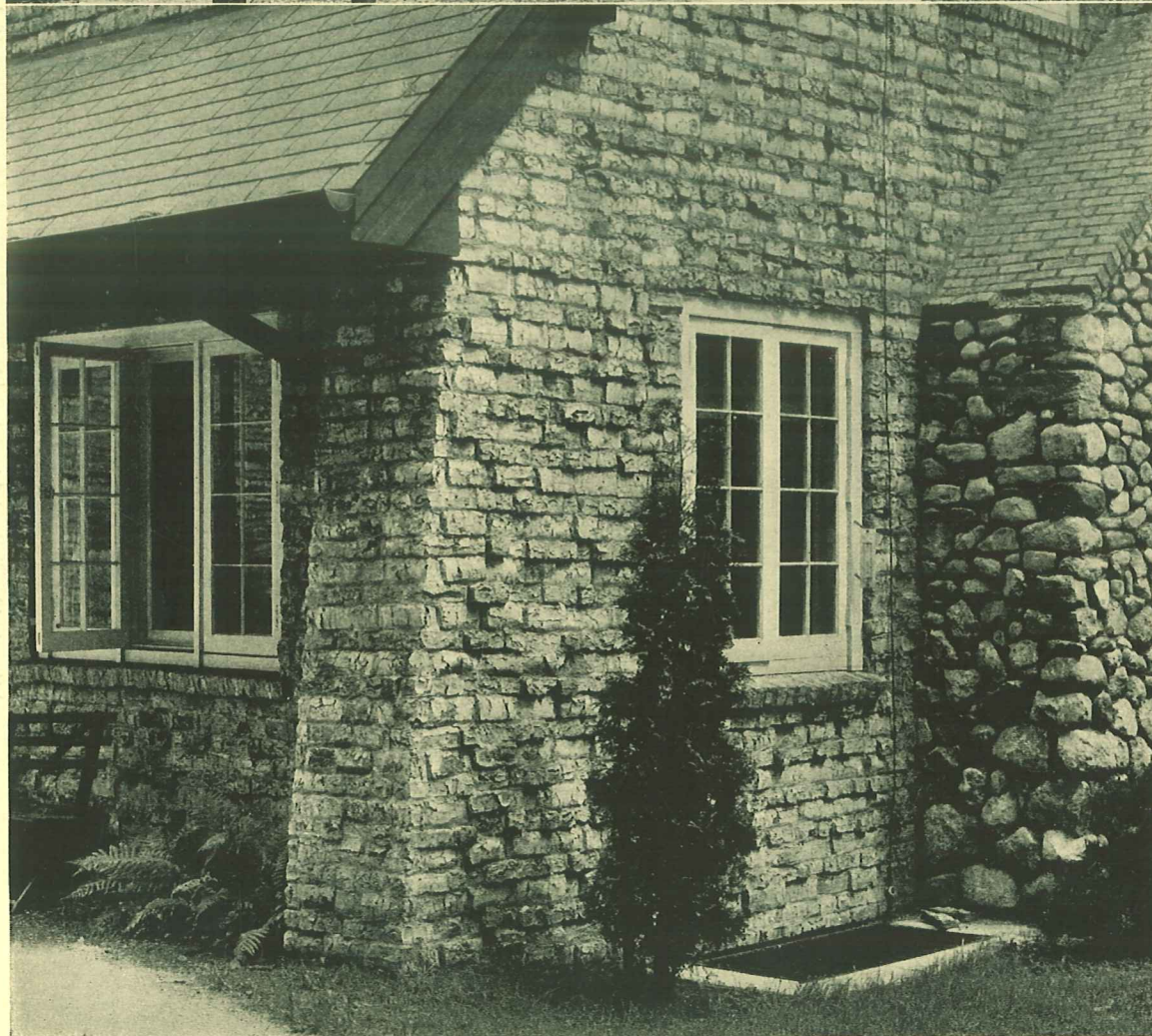
SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER FIVE

House at Winnetka, Ill.



DETAIL OF SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER FIVE

Plus dimensions indicate projection beyond wall line; minus dimensions indicate set-back from wall line. Joints vary from $\frac{3}{8}$ " to $\frac{3}{4}$ ". Mortar uncolored. Unselected common brick. Common bond with one full header bonding course to six courses of stretchers.



SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER SIX

House at Glencoe, Ill.

James Roy Allen, Architect



DETAIL OF SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER SIX

Joints vary from $\frac{1}{2}$ " to $\frac{3}{4}$ ". Mortar colored red. Dearborn brick (corresponding in other localities with common brick over-fired to the point of incipient fusion, with consequent swelling and warping). Inasmuch as the irregular shape of the brick itself contributes to the uneven effect, no dimensions are given. The maximum projection and maximum set-back are each about $\frac{5}{8}$ " with respect to the wall line. Alternate courses of headers laid flat and stretchers on edge.



SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER SEVEN

House at Winnetka, Ill.

Russel Walcott, Architect



DETAIL OF SKINTLED BRICKWORK; C. B. M. A. EFFECT NUMBER SEVEN

Plus dimensions indicate projection beyond wall line; minus dimensions indicate set-back from wall line. $\frac{5}{8}$ " joints. Wall whitewashed.
Unselected common brick. Running bond.

ESTIMATING AND CONSTRUCTION DATA

Skintled brickwork is low in cost:

THE brick mason contractors who constructed the charming houses shown in this publication and hundreds of other houses of which these effects are typical, say that skintled brickwork, in the beautiful and distinctive effects shown here, is laid much more rapidly than the more ordinary brickwork of conventional though less interesting and artistic appearance.

Based upon actual production on a large number of jobs, a contractor can safely and conservatively estimate that each bricklayer will lay 1,000 brick per eight-hour day in a solid wall eight inches thick, or 1,500 brick per eight-hour day in a solid wall twelve inches thick, assuming that the walls have the usual number of corners, window and door openings, etc., found in ordinary residential construction.

The saving resulting from this considerable production, combined with the saving incident to the low price of common brick, gives point to the slogan "For beauty and economy build with common brick."

Skintled brickwork is easy to lay:

There is nothing difficult or complicated about the laying of skintled brickwork. Any good mechanic worthy of the name can lay it without previous experience, if he uses a little care in placing the first few courses. The bricklayers who constructed the examples shown here are justly proud of these effects, which are a lasting tribute to their craftsmanship.

Don't measure every course:

We would emphasize strongly that the figures indicating the projection and setback of each brick are given only as a rough guide in securing the particular effect shown. Measure the projection of the brick only now and again when building the first few courses, and after that rely upon your eye in gauging what the projection should be. Remember that these brick are not laid with mechanical accuracy, for that would destroy the effect of artistic roughness which is the secret of the attractiveness of this type of masonry. It is necessary, of course, to keep the general effect the same all over the wall, and the projections should therefore not

vary too much. But don't make the mistake of trying to transfer the exact measurements shown in this publication to the wall you are building. First of all, it can't be done; and secondly, in trying to do it you will waste time and therefore money. The pictures themselves show conclusively that the masons were striving to achieve irregularity, within the proper limits of each type of effect.

Joints:

In most of the examples shown, the joints are "rough undercut" joints, except in C. B. M. A. Effect Numbers One and Seven, the latter being a struck joint.

Placing the line:

Some mechanics prefer to work with the line placed at the face of the wall in the usual way, others prefer that the line be placed at the back of the wall instead, with no line at the face. Good work is done either way.

When placing the line on the face of the wall the outside four-inch thickness is built "header high" and backed up afterwards. If the line is placed at the back, the wall is backed up as it is built.

When the line is placed at the face of the wall, it is necessary to keep it about one-eighth inch above the top of the course so that projecting brick can be slid beneath it. It is necessary to touch the line when laying projecting brick.

In most cases, it would appear that greater speed in laying is possible when the line is placed at the back of the wall.

For Effect Number Seven, however, it is obvious that the line should be placed at the face of the wall.

Skintling the Ideal Wall:

The brickwork shown here is solid brickwork. The same exterior effect may be produced, however, by laying the outside brick flat and the backing on edge and thus forming the "Rolok-Bak" type of hollow wall of solid brick. For further details, see "Hollow Walls of Brick," sent free on request.

BRICK—HOW TO BUILD AND ESTIMATE

A 96-page text book on brick construction. A thoroughly practical book. Bonds and joints, mortars and their composition, strength of brickwork, are among the subjects dealt with. Seventh Edition—132nd thousand. *Only 25 Cents*

HOLLOW WALLS OF BRICK

This new 24-page booklet gives complete data on all types of the ideal wall. Contains much new information. *Free.*

BRICK SILOS AND HOW TO BUILD THEM

A 40-page illustrated manual of silo construction. *Only 10 Cents.*

PLAN BOOKS

When designing small houses—containing six rooms or even smaller—it is a great help and saves much time to have our plan books at hand. Thirty-five cents in stamps brings the following four plan books containing 130 designs.

The Home You Can Afford

62 Designs, Only 10 cents

Your Next Home

57 Designs, Only 10 cents

Farm Homes of Brick

10 Designs, Only 5 cents

Multiple Dwellings of Brick

4 Designs, Only 10 cents

Send seventy cents and receive all seven books.

THE COMMON BRICK MANUFACTURERS' ASSOCIATION OF AMERICA

Cleveland, Ohio

DISTRICT OFFICES

Chicago, Ill., 614 Chamber of Commerce Bldg.; Cleveland, Ohio, 2123 Guarantee Title Bldg.; Denver, Colo., 1735 Stout Street; Detroit, Mich., 400 U. S. Mortgage Trust Bldg.; Hartford, Conn., 226 Pearl Street; Los Angeles, Calif., 342 Douglas Bldg.; New York City, 1710 Grand Central Terminal; Norfolk, Va., 112 W. Plume Street; Philadelphia, Pa., City Centre Bldg.; Portland, Ore., 906 Lewis Bldg.; Salt Lake City, Utah, 301 Atlas Block; San Francisco, Calif., 932 Monadnock Bldg.; Seattle Wash., 913 Arctic Bldg.; Boston Mass., 11 Beacon Street.